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STROM, ARLENE. Heritage. A video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro, (1976) Directed by: Dr. Lois Andreasen, Pp. 44.

Individuals are molded both by their heritage and their environment. This choreographer, raised in an Irish-American ghetto, chose to dramatize the folklore of the Irish race through song and dance. Her own forebears were pioneering women and men in the still wild Rocky Mountains. The dance was this choreographer's way of expressing her link with the past.

The dance was choreographed for twelve dancers to a collection of traditional Irish folk songs, adapted and sung by the Clancy Brothers and Tommy Makem, and one reel, recorded by the Dubliners. With this musical selection, several choreographic problems were anticipated. The choreographer recognized that the interpretation of the lyrics into movement could result in pantomime, and that the dynamic vocal and instrumental arrangements could compete with the action of the dance. The overpowering rhythmic structure demanded that variants of choreographic ingredients, other than tempo, be used. The challenge for the choreographer was to counterbalance the identifiable obstacles with imaginative manipulations of choreographic elements, namely, space, shape, focus, and intensity.

It soon became apparent that dance music and dance movement coexist, but they do not have identical functions. It was essential that the dance have a dimension apart from the songs. The choreographer had to find additional motivation for the dance beyond what was being vocalized. This was accomplished primarily by characterization, and secondarily by strong usage of imagery and symbolism. In addition, the choreographer generally took the liberty of enlarging subtle implications rather than focusing on the obvious story line. In one section, the choreographer liberally changed the point of view of the dancer to contrast with that of the singer.

Acute attention was focused upon the characterizations required by the choreography. The choreographer fully developed unique personalities, not implicit in the songs, for each dancer. Every character was firmly established, assigned specific characterizations, and embellished with a degree of humor. The choreographer worked intently with each dancer to discover some *raison d'être* for her portrayal. This very involved unravelling of character was the strongest contributing factor to the success of the dance. The choreographer realized that the "soul" of the Irish people could only be communicated through strong projections by the dancers.

HERITAGE

by

Arlene Strom

A Thesis Submitted to
the Faculty of the Graduate School at
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Approved by

Lis E. Anderson
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following
committee of the Faculty of the Graduate School at the
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Dancers:

Sherrie Abbott
Polly Brandman
Paula Dobbins
Suzie Eggleston
Robertta Graves
Madeleine Lord
Gretchen Morris
Lynda Sawyer
Lydia Schwartz
Lydia Shakelford
Lisa Stabenau
Susan Warden

MUSICAL ANALYSIS

- Section I "The Rocky Road to Dublin," an Irish folk song.
Recording: Columbia H30408
Time: Two Minutes, Twenty-Three Seconds.
Available Score: Tiparm Music Publishers, Inc., 1967.
- Section II "The Irish Rover," an Irish folk song.
Recording: Columbia H30408
Time: Two Minutes, Five Seconds.
Available Score: Tiparm Music Publishers, Inc., 1962.
- Section III "The Leaving of Liverpool," an Irish folk song.
Recording: Columbia CS8965
Time: Two Minutes, Forty Seconds.
Available Score: Tiparm Music Publishers, Inc., 1964.
- Section IV "The Mermaid," an Irish folk song.
Recording: Columbia CS8965
Time: Three Minutes, Fifteen Seconds.
Available Score: Leeds Music Corporation, 1943.
- Section V "Mountain Dew," an Irish folk song.
Recording: Columbia CS8965
Time: Two Minutes, Eight Seconds.
Available Score: Leeds Music Corporation, no date.
- Section VI "Johnny, I Hardly Knew Ye," an Irish folk song.
Recording: Columbia CS8965
Time: Three Minutes, Thirty-Five Seconds.
Available Score: Tiparm Music Publishers, Inc., 1969.

Section VII

"The Donegal Reel and the Longford
Collector," a traditional Irish reel.
Recording: Vanguard VRS 9187-B
Time: One Minute, Fifty-Seven
Seconds.
Available Score: none

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INTRODUCTION

Individuals are molded both by their heritage and their environment. In selecting material for a dance, a choreographer generally chooses something which is thoroughly familiar or within the range of her own experience. This choreographer, raised in an Irish-American ghetto, chose to dramatize the folklore of the Irish race through song and dance. Her own forebears were pioneering women and men in the still wild Rocky Mountains. The dance was this choreographer's way of expressing her link with the past.

The dance was choreographed to a collection of traditional Irish folk songs, adapted and sung by the Clancy Brothers and Tommy Makem, and one reel, recorded by the Dubliners. With this musical selection, several choreographic problems were anticipated. The choreographer recognized that the interpretation of the lyrics into movement could result in pantomime, and that the dynamic vocal and instrumental arrangements could compete with the action of the dance. The overpowering rhythmic structure demanded that variants of choreographic ingredients, other than tempo, be used. The challenge for the choreographer was to counterbalance these identifiable obstacles with imaginative manipulations of choreographic elements.

Initially, the choreographer worked closely with the lyrics to develop a correlation between the message of the songs and the message of the dance. Some of the base movements were arrived at through miming, a process requiring close observation of human behavior, and leading to a greater understanding of the movements of the subject. Mime, used with discretion, can be a valuable addition to creative practices.¹ The movements discovered through mime, were then abstracted into dance movements.

It soon became apparent that dance music and dance movements coexist, but they do not have identical functions. Norman Lloyd points out:

If the dance is going to tell the audience exactly what the music is saying, then there is no need for the dance. The same is true of music; sound must add something to the visual event.²

It was essential that the dance have a dimension apart from the songs. The choreographer had to find additional motivation for the dance beyond what was being vocalized. This was accomplished primarily by characterization, and secondarily by strong usage of imagery and symbolism. In addition, the choreographer generally took the liberty of enlarging subtle implications rather than focusing on the story line. In one section, the choreographer liberally changed the point of view of the dancer to contrast with that of the singer.

In a folk ballad, the rhythmic structure seldom changes time signatures - the strong, repetitive beat being consistent from beginning to end. The theme recurs throughout the song in constant repetition of the chorus. Those two characteristics presented problems: the former prevented tempo variants in dynamics, the latter represented a danger zone - movement reiteration with each successive chorus. Since tempo dynamics could not effectively be employed, the choreographer sought a variety of choreographic elements to vary, namely, space, shape, focus, and intensity. Space range, which applies not only to the whole body within its spatial area but to each part of the body, varied from small to large. Intricate spatial patterns were designed to enrich the movements. Involved diagonal and circular crossings, as well as interweaving, were engineered to occur simultaneously. To further heighten the interest, dancers performed different movement sequences at the same time. Emotional intensity and physical level changes were employed to add dimension. A degree of fluency was achieved by the mingling of complicated structure with concentration on inner focus. The emotion or mood became the motivation for the movement. With few exceptions, each chorus utilized different movements. While the same refrain was intoned over and over again, the dance movements explored the lyrics with a deeper interpretation each time.

Because of the lack of male dance students at the University of North Carolina at Greensboro, the cast consisted of twelve women, eleven of whom would assume the roles of men. Three members of the cast were asked to dance both male and female parts. Therefore, the dancers were not selected by body types (i.e., masculine), but for their potential to project desired character-types. The choreography required movement qualities ranging from lyrical to those of vigorous strength. In most cases, the casting reflected good judgment; harmonious blends of energy quotients resulted. However, after a few rehearsals, some dancers, who were projecting beyond what had been anticipated, were transferred to more electric roles.

Once the movement patterns had been learned, acute attention was then focused upon the characterizations required by the choreography. The choreographer fully developed unique personalities, not implicit in the songs, for each dancer. Every character was firmly established, assigned specific characterizations, and embellished with a degree of humor. In several cases, the stage personality grew out of the dancer herself. Coached to animate in various directions until the appropriate character was discovered, the dancer often stumbled upon her own delineation. For example one compulsive gum chewer translated the action to tobacco chewing; another chose to stupefy her behavior; still another tugged on her suspenders constantly,

projecting a macho image. For those who were not successful in finding a characteristic handle, the choreographer devised an affectation for them. Once everyone had some surface trait, the choreographer worked with each dancer to discover some depth, some *raison d'être*, for her portrayal. This very involved unravelling of character was the strongest contributing factor to the success of the dance. The choreographer realized that the "soul" of the Irish people could only be communicated through strong projections by the dancers. The choreographer found that it was necessary to establish an image for every movement, to enable the dancers to fully understand the meaning, in order to enhance the performance and to clarify the interpretation for the audience. The dancers were coached to relate both physically and emotionally to each other through their characterizations and choreographed situations. Because the dance was fast and choreographed with utmost precision, an aura of spontaneity was essential for audience believability. Spontaneous response could not be choreographed; credible interactions had to occur to the dancers while in motion. Punching, whooping, mischievous eye contact, hat tossing, and costume tugging were just some of the actions that occurred during the course of the dance. These inventions were never the same; the choreographer never knew what to expect from rehearsal to rehearsal. The comic movements were sharpened to constitute an

element of surprise for the audience. "In dancing it is usually the shock of the unexpected that is funny," wrote Clive Barnes.³ The dancers succeeded in achieving strong role identifications that fused their own personalities and those of their characters with gesture.

The dance had an inner logic. Leaving home to seek a better life, the opening dancer was joined by fellow compatriots, optimistic about their future in the new world. The exuberant energy faded into a contemplative mood piece, focusing on a young lass, discomfited by her lover's departure. The powerful solo was followed by two jovial pieces: the one depicting the perils of the sea; the other heralding whiskey - two familiar issues that the Irish would bring with them to America. The scene converted to a very solemn, anti-war sequence, perhaps the strongest statement in the dance. The dance ended with the essence of what is typically Irish, a marvelous celebration of life, choreographed to a reel. The audience responded enthusiastically and strongly identified with the character depictions, which, although Irish, were somehow universal. Their enthusiastic, often vocal, reception to the dance fulfilled this choreographer's intention, which was to create a spirited dance that would infect the audience, as well as the performers. "Whatever its motivations or purpose, a dance ought to convey the impression of complete

SECTION ANALYSIS

SECTION I

"The Rocky Road to Dublin"

1. In the merry month of June from me home I started,
Left the girls of Tuam really broken hearted
Saluted father dear, kissed me darling mother,
Drank a pint of beer, me grief and tears to smother.
Then off to reap the corn, leave where I was born.
Cut a stout black thorn to banish ghosts and goblins;
A brand new pair of brogues rattling o'er the bogs,
And fright'ning all the dogs on the rocky road to Dublin.

CHORUS

One, two, three, four, five
Hunt the hare and turn her
Down the rocky road to Dublin,
Whack fol-lol-de-rah.

2. In Mulingar that night I rested limbs so weary,
Started by daylight next morning blithe and early,
Took a drop of "pure" to keep me heart from sinking,
That's the Paddy's cure when ever he's on for drinking.
See the lassies smile, laughing all the while
At me curious style, 'twould set your heart a bubbling;
Asked me was I hired, wages I required,
Till I was nearly tired of the rocky road to Dublin.

CHORUS

3. In Dublin next arrived, I thought it such a pity,
To be so soon deprived a view of that fine city.
So then I took a stroll, all among the quality;
Me bundle it was stole, all in a neat locality.
Something crossed me mind, when I looked behind,
No bundle could I find upon me stick a-wobbling.
Enquiring for the rogue, they said me Connaught brogue
Wasn't much in vogue on the rocky road to Dublin.

CHORUS

4. From there I got away, me spirits never failing.
 Landed on the quay, just as the ship was sailing.
 The captain at me roared, said that no room had he;
 When I jumped aboard, a cabin found for Paddy.
 Down among the pigs, played some funny rigs,
 Danced some hearty jigs, the water round me bubbling;
 When off Holyhead wished meself was dead
 Or better for instead on the rocky road to Dublin.

CHORUS

5. Well, the boys of Liverpool, when we safely landed,
 Called myself a fool, I could no longer stand it.
 Blood began to boil, temper I was losing;
 Poor old Erin's Isle they began abusing.
 "Hurrah, me soul," says I, my shillelagh I let fly.
 Some Galway boys were nigh and saw I was a hobble in,
 With a loud "hurray" joined in the affray.
 We quickly cleared the way for the rocky road to Dublin.

CHORUS

This tale, believed to be an old Gaelic pipe tune, was sung acappella at a very brisk rate. The dance opened with the soloist adjusting his cap and making other anticipatory gestures, signaling his adventure ahead. The first verse recounted the young lad's mixed feelings about leaving home for the first time, as well as his naiveté about his subsequent journey. The choreographer translated the verse into movement and dramatized the episode with an innocent, light-hearted attitude, peculiar to youth. This open, free-spirited action consisted of jumps, arm gestures and locomotive patterns. The movement for the first chorus of this song was designed to illustrate his determination

to forge ahead with his plans. The dancer performed eager runs in place, trying to release his energy, and finally bursting forth to begin his travels.

The second verse depicted the lad's first step along his journey with movement consisting of stylized jumps, gestures and turns, as well as fast, circular strides. The dancer made frequent use of his cap and suspenders to illustrate his pride in his resourcefulness. Suddenly, shaken by his rather bleak prospects, the soloist timidly walked downstage, begging to the audience with his hat extended. At the sound of the chorus, his brief relapse vanished. With courage restored, he repeated the movement of determination from the first chorus.

In the third verse, the young lad arrived in the fine city of Dublin. After being robbed of all of his earthly possessions, his enchantment with the big city dissipated. At the loss of his bundle, the lad reacted in disbelief; the movement echoed his confusion. Standing with legs and arms outstretched, he looked over his shoulders, under his legs, and up toward the sky. Convinced that his goods were really gone, he began a rather dumfounded "punch out" with thin air. Then, having satisfied his momentary aggression, he struck out with renewed fortitude to pursue the next step on his journey. Twirling his cap high over his head, he circled the stage in eager pursuit during the next chorus.

The fourth verse recalled the youth's predicament in negotiating his only alternative - the emigrant ship to Liverpool. The calculated movement was interspersed with outbursts to echo the lad's fumbling dickerings with the captain for passage. Once on board the ship, the movement went from lilting to staccato, with the final action of the verse being a fall. The intention was to display the soloist's progression from pleasure to self-pity. True to form, the young hero recovered from his recess into depression and happily slapped his boots and kicked up his heels in the next chorus.

The fifth and final verse uttered the familiar abuse of the Irish by the English and, of course, a row ensued. Five other comrades (presumably on board ship with the lad) entered from opposing wings. They ran forwards and backwards, arms flailing, in zig-zag patterns. Finally, their attention was focused upon the enemy and a mock fight was staged, employing arm wind-ups, scoffing gestures, and karate movements. Satisfied that they had made a considerable impression on their opponents, they took off with determination, utilizing the original chorus pattern. The five dancers who entered on the last verse assumed their positions for the next section, while the young hero slapped his boot with his cap and exited.

SECTION II

"Irish Rover"

1. In the year of our Lord eighteen hundred and six
We set sail from the coal quay of Cork,
We were sailing away with a cargo of bricks
For the grand city hall of New York.
We'd an elegant craft,
It was rigged fore and aft,
And how the trade winds drove her;
She had twenty three masts
And she stood several blasts,
And they called her the Irish Rover.
 2. There was Barney Magee, from the banks of the Lee;
There was Hogan from County Tyrone.
There was Johnny McGurk, who was scared stiff of work,
And a chap from Westmeath named Malone.
There was Slugger O'Toole, who was drunk as a rule,
And fighting Bill Tracy from Dover;
And your man Mick McCann, from the banks of the Bann,
Was the skipper on the Irish Rover.
 3. We had one million bags of the best Sligo rags,
We had two million barrels of bone;
We had three million bales of old nanny goats' tails,
We had four million barrels of stone.
We had five million hogs and six million dogs
And seven million barrels of porter;
We had eight million sides of old blind horses' hides
In the hold of the Irish Rover.
 4. We had sailed seven years when the measles broke out,
And our ship lost her way in a fog.
And the whole of the crew was reduced down to two;
'Twas myself and the captain's old dog.
And the ship struck a rock, O Lord, what a shock,
And nearly tumbled over;
Turned nine times around, then the poor old dog was
drowned.
I'm the last of the Irish Rover.
-

Abstracting the literal verse into dance movement, engineering complicated floor patterns, and depicting unique characterizations and interpretations were the choreographer's concentrations in creating this section. The most challenging effort was in the area of humor. Because the lyrics were so inane, it was essential to reflect the obvious absurdities intended. In no way did the choreographer wish to establish humor for humor's sake. The comedic factors were extrapolated from character delineations. Each individual dancer had his own unique personality that meshed with the group ludicrousness.

Five dancers portrayed the exhilarated feelings of the crew, anxiously anticipating an unknown future. The sprightly, robust movements dramatized the colorful characters and the nonsensical cargo aboard the ship. The dance opened with large jumps, pulsating gestures, long strides, and quick runs. The movement patterns were divided among the dancers: two dancers performing one section of combinations, two dancers performing another section, and one dancer performing his own. The dancers were constantly crossing one another, weaving in and out, and forming group shapes. In the second verse, the dancers formed a semi-circle and each individual personality, when named in the song, came forward. The other dancers echoed each featured performer with minimal gestures. The third verse was the only verse in which all of the dancers moved in

unison. A great deal of farcical gesturing, as well as "whooping it up," ensued. The movement incorporated tight mingling, group weaving, indications of folk steps, circles, and partner swinging. The fourth verse went back to sectioned combinations. There were level changes, broad criss-crosses, dramatic falls, and turns. The dance ended with pitch falls in canon, while the surviving dancer (The Irish Rover) turned repeatedly with one leg extended.

SECTION III

"The Leaving of Liverpool"

1. Farewell to you, my own true love;
I am going far away
I am bound for California
But I know that I'll return someday.

CHORUS

So fare thee well,
My own true love,
And when I return,
United we will be.
It's not the leaving of Liverpool
That grieves me,
But my darling,
When I think of thee.

2. I have shipped on a Yankee sailing ship;
Davey Crockett is her name.
And Burgess is the captain of her,
And they say she is a floating hell.

CHORUS

3. Oh, the sun is on the harbour, love;
And I wish I could remain.
For I know it will be some long time
Before I see you again.

CHORUS

In the days of the clipper ships, England was ruler of the seas and Liverpool was one of her largest ports. A great many Irishmen worked at the Liverpool docks, back when the clipper ships were operating, and it was the isle's main docking point for trade with the Americas. The ship that the song referred to, in fact, was the

Yankee clipper named "Davey Crockett."

The choreographer chose to freely interpret the lyrics by extending the translation to a woman's point of view: the sorrow caused by the departure of the man she loved; the knowledge that this good-bye was final, for, unlike her lover, she refused to entertain the dream of a future union.

The dance opened with the woman waving good-bye to the departing ship. She turned from the quay to walk center stage, pulling her shawl, used as a symbol of her lover throughout the dance, tightly around herself. Her thoughts and emotional reactions were very personal and withdrawn. The movement in the dance was slow and contemplative, with big extensions and deep contractions. The shawl opened and closed around her body, indicating periods of release from and return to her sorrow. At one point in the dance, the soloist did a split fall and, during the recovery, allowed the shawl to sensually drape her entire body. But the association was too strong, causing her to drop the shawl and continue the dance unattended. Fighting her emotional pain, she performed large leaps and turns. But the expansive movements always ended in small, self-contained gestures, illustrative of the escape from and return to the reality of her grief. Finally, she ended the struggle, picked up the shawl and drew it closely to her breast. Running back to the quay, she took one long, last look at

the departing ship. Wrapping the shawl around herself, she moved to center stage, lost in thought. Having formulated a decision, she released the shawl over her head while turning. The movement indicated her escape from her suffering and her ability to embrace new encounters. Abruptly, she stopped turning, the shawl encasing her body, to again focus on the quay. The choreographer intended this as a double period to conclude this poignant solo.

SECTION IV

"The Mermaid"

1. It was Friday morn when we set sail,
And we were not far from the land.
When our captain, he spied a mermaid so fair
With a comb and a glass in her hand.

CHORUS

And the ocean waves do roll,
And the stormy winds do blow,
And we poor sailors a skippin' at the top,
While the landlubbers lie down, below, below, below,
While the landlubbers lie down below.

2. Then up spoke the captain of our gallant ship,
And a fine old man was he,
This fishy mermaid has warned me of our doom,
We shall sink to the bottom of the sea.

CHORUS

3. Then up spoke the mate of our gallant ship,
And a fine spoken man was he.
Said I have a wife in Brooklyn by the sea,
And tonight a widow she will be.

CHORUS

4. Then up spoke the cabinboy of our gallant ship,
And a brave young lad was he.
Oh, I have a sweetheart in Salem by the sea,
And tonight she'll be weeping for me.

CHORUS

5. Then up spoke the cook of our gallant ship,
And a crazy old butcher was he.
I care much more for my pots and my pans,
Than I do for the bottom of the sea.

CHORUS

6. Then three times round, spun our gallant ship,
And three times round spun she.
Three times round spun our gallant ship,
And she sank to the bottom of the sea.

CHORUS

This was a sea song, expounding the dangers of the sea for fishermen. The Irish, however, were rather resigned to the perils of the ocean. The risk of death was extremely high and was an accepted reality. The dance, therefore, was exceptionally light-hearted with tongue-in-cheek delivery.

The dance, performed by five dancers, was not set in a boat out at sea. Rather, the intention was to recall the event, just as the song's intention was to reminisce. However, a sea motif recurred throughout the dance. This sea imagery was captured in leaps, arm and leg extensions, turns, and swimming gestures with the arms. Intricate crossings (diagonals, zig-zags, verticals, horizontals, arcs and circles) were designed to fully explore the space. Individual characters, shaded with their own peculiar humor, were developed to enhance the episode. Each personality was employed to jokingly dance out his inevitable destiny. The final chorus suggested that the taunting was all in good fun.

SECTION V

"Mountain Dew"

* CHORUS

1. Let grasses grow,
And waters flow,
In a free and easy way.
But give me enough,
Of the final stuff,
That's made near Galway Bay.
And policemen all, from Donegal,
Sligo, and Lifford too.
We'll give them the slip,
And we'll take a sip,
Of the real old Mountain Dew.

* CHORUS

2. At the foot of the hill,
There's a neat little still,
Where the smoke curls up to the sky.
By the smoke and the smell,
You can plainly tell,
That there's witches' brew near by.
It fills the air,
With odor rare,
That's betwixt both me and you.
When home you stroll,
You can take a bowl,
Of a bucket of the Mountain Dew.

* CHORUS

3. Now learned men,
Who use the pen,
Have wrote your praises high.
The sweet bygene,
From Ireland green,
Distilled from wheat and rye.
Throw away your pills,
It will cure all ills,
A pagan, a Christian, a Jew.
Take up your coat,
And grease your throat,
With the real old Mountain Dew.

- * The CHORUS consisted of whistling and repeats of non-sense syllables.

"Mountain dew," "moonshine," "witches' brew," "John Barleycorn," "the pure," "the creature," and "a touch" are all coined Irish words for alcohol. A close relationship with "the creature" is part of Irish history. Most Irish ballads and folk songs, in fact, are sung inside the dark, reassuring walls of a pub. The songs of rebellion, love, and war rarely extend beyond this comfort station.

This dance was intended to be a joyous celebration of whiskey. The four dancers entered from the wings slapping various parts of their bodies in time to the music. They were all staggering to suggest that they had been "pub crawling." The choreographer established for the dance a light, mischievous quality.

Each verse was performed by two dancers doing the same movement patterns, while the other two had individual sequences to execute. The dancers performed in unison during the choruses. The exit was staged in the same style as the entrance.

SECTION VI

"Johnny, I Hardly Knew Ye"

1. When goin' the road to sweet Athy, hoo-roo hoo-roo
 When goin' the road to sweet Athy, hoo-roo hoo-roo
 When goin' the road to sweet Athy,
 A stick in my hand and a drop in me eye,
 A doleful damsel I heard cry:
 "Johnny, I hardly knew ye."

CHORUS

With your guns an' drums, an' drums an' guns,
 hoo-roo hoo-roo
 With your guns an' drums, an' drums an' guns,
 hoo-roo hoo-roo
 With your guns an' drums, an' drums an' guns,
 The enemy nearly slew ye.
 Oh, my darlin' dear, ye look so queer;
 "Johnny, I hardly knew ye."

2. Where are the eyes that looked so mild, hoo-roo hoo-roo
 Where are the eyes that looked so mild, hoo-roo hoo-roo
 Where are the eyes that looked so mild,
 When my poor heart you first beguiled?
 Why did ye skidadle from me an' the child?
 "Johnny, I hardly knew ye."

CHORUS

3. Where are the legs with which you run, hoo-roo hoo-roo
 Where are the legs with which you run, hoo-roo hoo-roo
 Where are the legs with which you run,
 When first you went to carry a gun?
 Indeed, your dancing days are done.
 "Johnny, I hardly knew ye."

CHORUS

4. You haven't an arm, you haven't a leg, hoo-roo hoo-roo
 You haven't an arm, you haven't a leg, hoo-roo hoo-roo
 You haven't an arm, and you haven't a leg,
 You're an eyeless, boneless, chickenless egg.
 "Johnny, I hardly knew ye."

CHORUS

5. I'm happy for to see you home, hoo-roo hoo-roo
 I'm happy for to see you home, hoo-roo hoo-roo
 I'm happy for to see you home,
 All from the island of Ceylon,
 So long of flesh, so pale of bone.
 "Johnny, I hardly knew ye."

CHORUS

This song dates back to the early nineteenth century, when the British Government recruited Irishmen for the East India Service. It is a bitter, savage comment by a woman who has lost most of her man. However, it is much more than this. It is an anti-war song, crying out against the stupidity, folly, and hopelessness of war. The message is a universal one; hardly limited to Irish misfortune.

The dance was designed for three men and two women. The choreographer carefully abstracted the concrete into dance forms. For example, marching, artillery, battle, slaughter, and disfigurement were all abstracted.

The initial movement projected a solemn, military focus - a controlled fever at the threshold of battle. The contained movement then opened up with boot slaps, heel clicks, low drag runs, knee vibrations, falls, jig-like steps, floor drops, expansive leaps and skips. Strong imagery penetrated the dance: the idea of the child and mate-desertion were dealt with in one large, sweeping

movement; dismemberment was portrayed by a disappearing limb from a slow contraction; distorted bodies explored disfigurement. Toward the end of the dance, one of the female dancers performed a solo in which the movement was slow and elongated in contrast to the strong rhythmic structure of the rest of the dance.

SECTION VII

"The Donegal Reel and the Longford Collector"

This dance was a joyous celebration of life, an opportunity for the performers and audience to expell their energies. The choreographer staged a rousing finale that united all twelve dancers in fast-footwork and intricate spatial designs. Some of the movements were derived from traditional jigs and polka steps, but all were imbued with an Irish flavor. Although the dance was only one minute and fifty-seven seconds long, a humorous story line was woven into the raucous staging. One unpartnered male decided to invade the dancing by stealing a girl. A choreographed "punch out" ensued, while the girls nervously watched the brawl. The winners emerged to claim the girls, and the merriment continued. This episode allowed the characters, developed throughout the dance, to explode robustly and to play on the audience. This finale served as a showcase for the dancers, as well as a curtain call.

FOOTNOTES

¹Johanna Exiner with Phyllis Lloyd, Teaching Creative Movement (Boston: Plays, Inc., 1974), p. 38.

²Walter Sorell, ed., The Dance Has Many Faces (New York: Columbia University Press, 1966), p. 149.

³Ibid, p. 56.

⁴Ibid, p. 16.

PHOTOGRAPHIC DATA

Video Tape

Distance of Camera to Stage: 42'

Lighting: Regular studio lighting with additional stage lights.

Additional lights: PJ spots at each leg.

Camera make and number: Sony Video Camera, AV 3200

Lens: 16-64 mm.

Process: Stationary

Tape: $\frac{1}{2}$ inch

Videocorder: (Deck) Sony AV3650

Sound: Microphone - 3' from tape recorder. Volume setting on T.R. 10.

Copy Process: Video copy.

Clarification of Movement

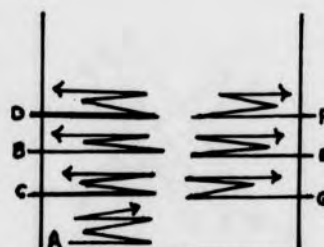
Section I



1. Soloist, A, enters.

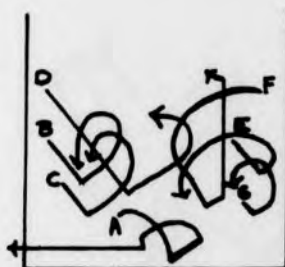


2. Continuation



3. Dancers B, C, D, E, F, and G enter.

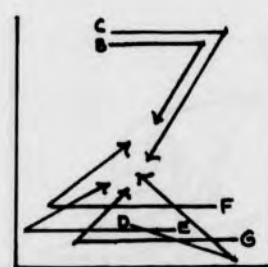
Section II



4. Soloist, A, exists. Others position themselves for Section II.



1. Opening.



2. Continuation.



3. Semi-circle; G advances and retreats.



4. Individual advances and retreats by C, F, and D.

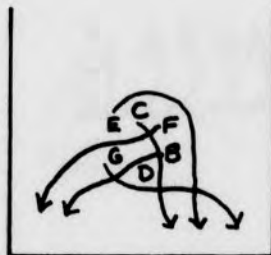


5. Weaving.

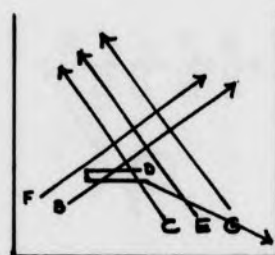
There are seven sections in the dance. The dancers are labelled A through L.



6. Circle formation.

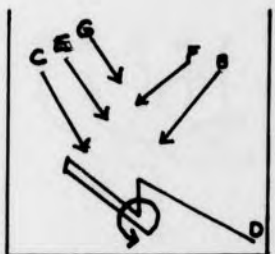


7. Promenade and break.



8. Crossings.

Section III



9. Pitch Falls into ending.

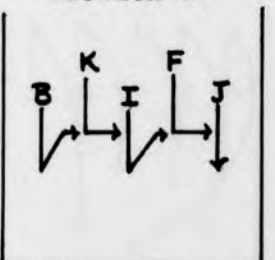


1. Soloist, H, enters.

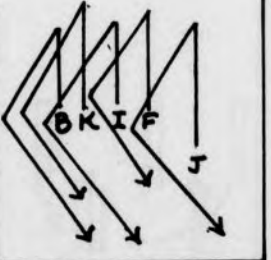


2. Continuation; blackout.

Section IV



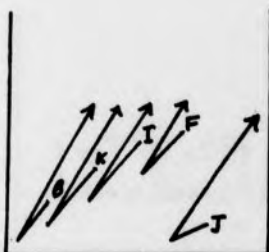
1. Dancers B, F, I, J, and K.



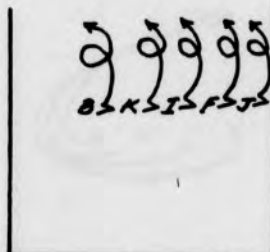
2. Jagged diagonals.



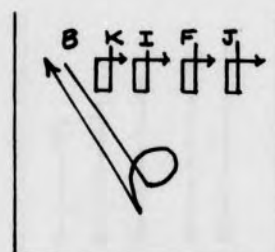
3. Crescent shape with J downstage.



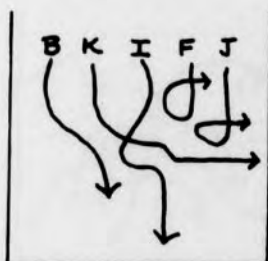
4. Upstage diagonals.



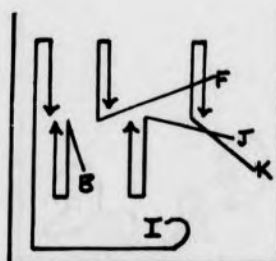
5. Arc and circles.



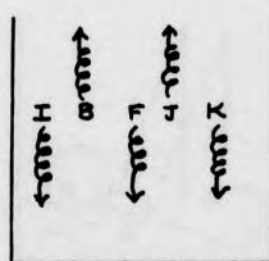
6. Dancer B advances downstage.



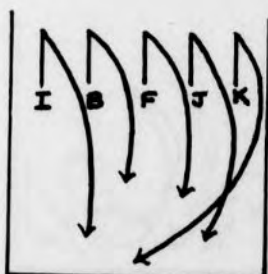
7. Advance to back fall.



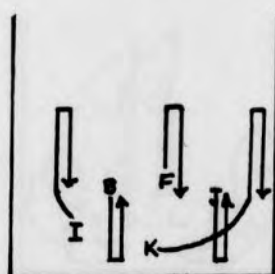
8. Dancer I advances downstage.



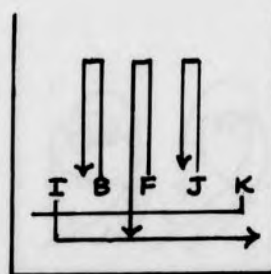
9. Continuation.



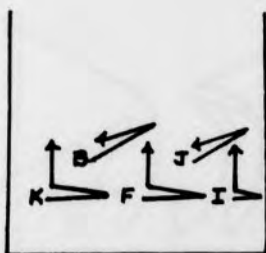
10. Dancer K moves downstage center.



11. Crossings.



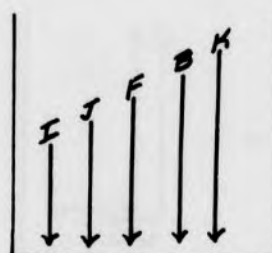
12. Continuation.



13. Straight line.

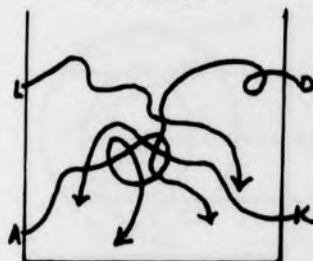


14. Upstage diagonal.



15. Ending.

Section V



1. Dancers A, D, K, and L enter.



2. Chorus.



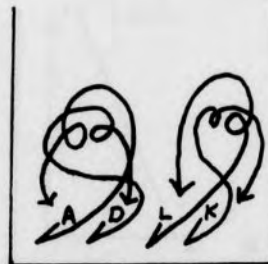
3. Verse I.



4. Verse II.

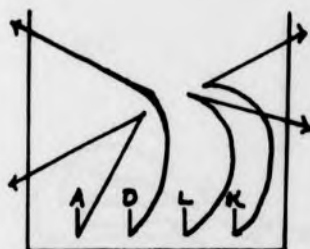


5. Verse III.

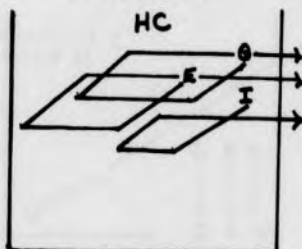


6. Chorus; circle with partners.

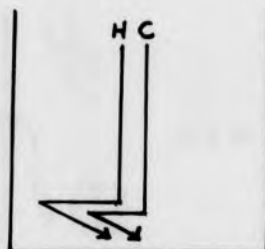
Section VI



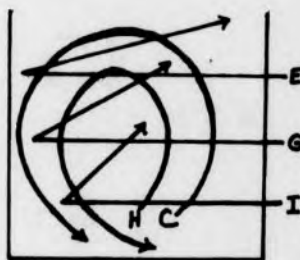
7. Exit.



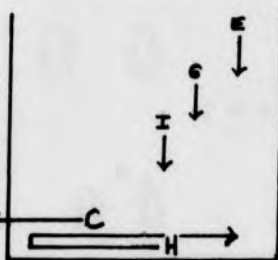
1. Dancers E, G, and I cross horizontally and exit.



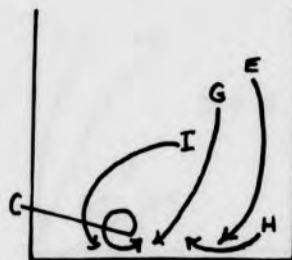
2. Dancers C and H skip downstage.



3. Dancers C and H circle; E, G, and I enter again.



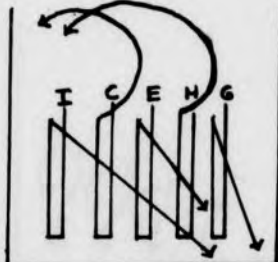
4. Dancer C exits.



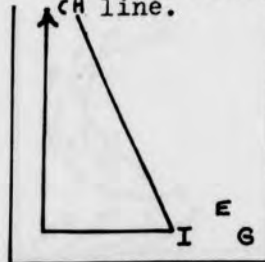
5. Dancer C enters again; all dancers form straight line.



6. Dancers form a circle.

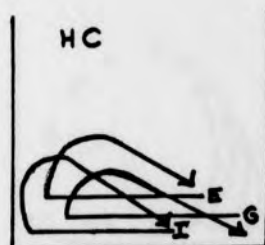


7. Dancers E, G, and I stride downstage; C and H travel upstage.

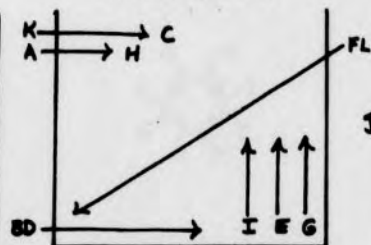


8. Dancer H performs a solo.

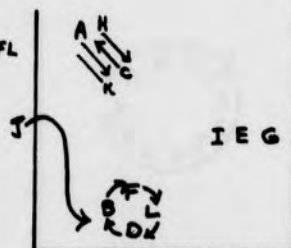
Section VII



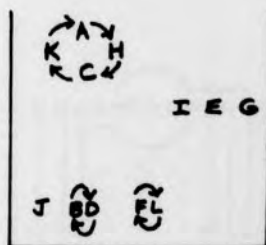
9. Ending.



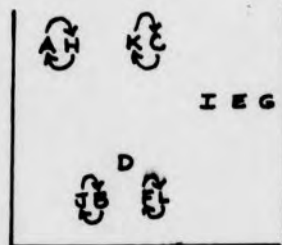
1. Couples FL, BD, and dancers A and K enter.



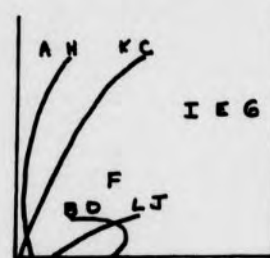
2. Bridge and starfish; dancer J enters.



3. Starfish and partner theft.



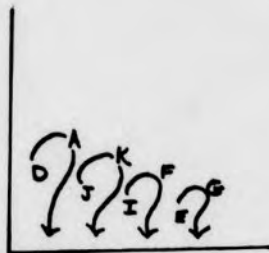
4. Stealing continues.



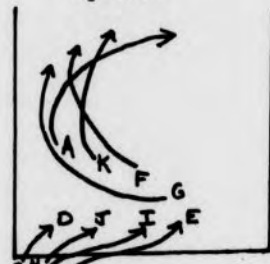
5. Dancers B, C, H, and L cluster on apron.



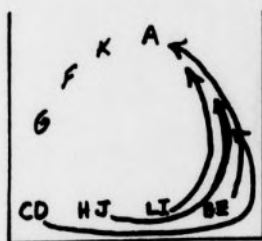
6. Fight scene.



7. Punch out.



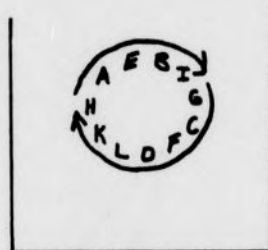
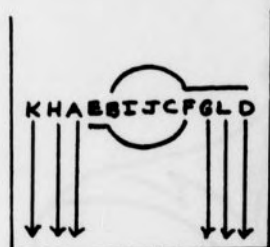
8. "My Hero."



9. Promenade.



10. Circle

11. Dancers B,
C, H, and L
fly.12. Circle breaks.
Finale.
Curtain.

COSTUMES



Dancers B,C,H, and L:
long-sleeved black
V-neck leotard with
mid-calf back wrap
apron in terra cotta
ombre tricot.

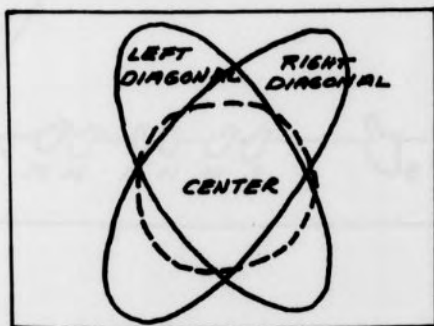
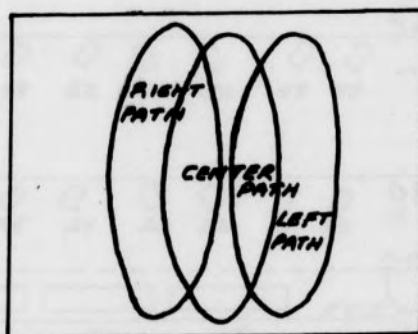
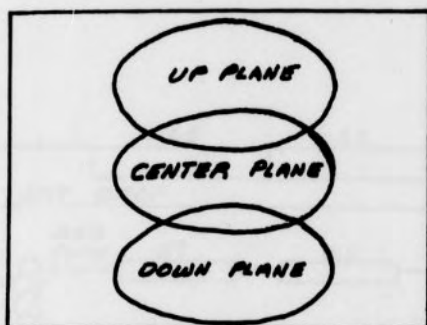


Solo dancer, H:
sleeveless white
leotard; white
ruffle-edged cap;
grey side-wrapped
skirt in ombre
tricot.

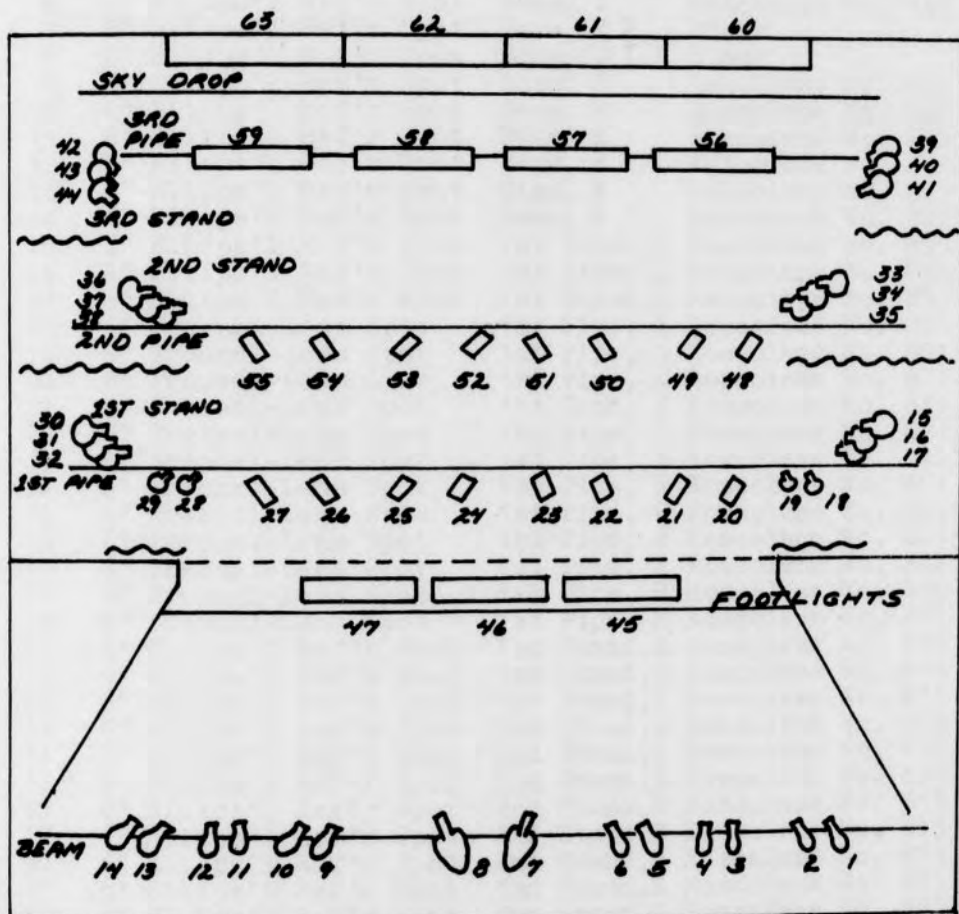


Dancers A,B,C,D,E,F,G,
I,J,K, and L:
long-sleeved white
cotton thermal under-
wear top; black sus-
penders, criss-crossed
in back; black tights
rolled to the knee;
Irish peasant cap in
wool.

LIGHTING DESIGN



STAGE AREA FOR LIGHTING



LAYOUT OF LIGHTING INSTRUMENTS

NO.	INSTRUMENT	LOCATION	COLOR
1	6" Ellips'l Ref'r Spot	Beam, L	Roscolene No. 826
2	6" Ellips'l Ref'r Spot	Beam, L	Roscolene No. 849
3	6" Ellips'l Ref'r Spot	Beam, L	Roscolene No. 826
4	6" Ellips'l Ref'r Spot	Beam, L	Roscolene No. 849
5	6" Ellips'l Ref'r Spot	Beam, L	Roscolene No. 826
6	6" Ellips'l Ref'r Spot	Beam, L	Roscolene No. 849
7	8" Ellips'l Ref'r Spot	Beam, C	} * Clear
8	8" Ellips'l Ref'r Spot	Beam, C	
9	6" Ellips'l Ref'r Spot	Beam, R	Roscolene No. 821
10	6" Ellips'l Ref'r Spot	Beam, R	Roscolene No. 842
11	6" Ellips'l Ref'r Spot	Beam, R	Roscolene No. 821
12	6" Ellips'l Ref'r Spot	Beam, R	Roscolene No. 842
13	6" Ellips'l Ref'r Spot	Beam, R	Roscolene No. 821
14	6" Ellips'l Ref'r Spot	Beam, R	Roscolene No. 842
15	6" Ellips'l Ref'r Spot	1st Stand, L	Roscolene No. 855
16	6" Ellips'l Ref'r Spot	1st Stand, L	Roscolene No. 855
17	6" Ellips'l Ref'r Spot	1st Stand, L	Roscolene No. 855
18	6" Fresnel-Lens Spot	1st Pipe, L	Roscolene No. 826
19	6" Fresnel-Lens Spot	1st Pipe, L	Roscolene No. 851
20	6" Fresnel-Lens Spot	1st Pipe, L	Roscolene No. 821
21	6" Fresnel-Lens Spot	1st Pipe, L	Roscolene No. 842
22	6" Fresnel-Lens Spot	1st Pipe, L	Roscolene No. 821
23	6" Fresnel-Lens Spot	1st Pipe, L	Roscolene No. 842
24	6" Fresnel-Lens Spot	1st Pipe, R	Roscolene No. 821
25	6" Fresnel-Lens Spot	1st Pipe, R	Roscolene No. 842
26	6" Fresnel-Lens Spot	1st Pipe, R	Roscolene No. 821
27	6" Fresnel-Lens Spot	1st Pipe, R	Roscolene No. 842
28	6" Fresnel-Lens Spot	1st Pipe, R	Roscolene No. 826
29	6" Fresnel-Lens Spot	1st Pipe, R	Roscolene No. 851
30	6" Ellips'l Ref'r Spot	1st Stand, R	Roscolene No. 815
31	6" Ellips'l Ref'r Spot	1st Stand, R	Roscolene No. 815
32	6" Ellips'l Ref'r Spot	1st Stand, R	Roscolene No. 815
33	6" Ellips'l Ref'r Spot	2nd Stand, L	Roscolene No. 855
34	6" Ellips'l Ref'r Spot	2nd Stand, L	Roscolene No. 855
35	6" Ellips'l Ref'r Spot	2nd Stand, L	Roscolene No. 855
36	6" Ellips'l Ref'r Spot	2nd Stand, R	Roscolene No. 815
37	6" Ellips'l Ref'r Spot	2nd Stand, R	Roscolene No. 815
38	6" Ellips'l Ref'r Spot	2nd Stand, R	Roscolene No. 815
39	6" Ellips'l Ref'r Spot	3rd Stand, L	Roscolene No. 855
40	6" Ellips'l Ref'r Spot	3rd Stand, L	Roscolene No. 855
41	6" Ellips'l Ref'r Spot	3rd Stand, L	Roscolene No. 855
42	6" Ellips'l Ref'r Spot	3rd Stand, R	Roscolene No. 815
43	6" Ellips'l Ref'r Spot	3rd Stand, R	Roscolene No. 815
44	6" Ellips'l Ref'r Spot	3rd Stand, R	Roscolene No. 815

45	6" x 6'-0 Striplights	Apron	} **	Red
46	6" x 6'-0 Striplights	Apron		Green Rondel
47	6" x 6'-0 Striplights	Apron		Blue
48	6" Fresnel-Lens Spot	2nd Pipe,L		Roscolene No. 866
49	6" Fresnel-Lens Spot	2nd Pipe,L		Roscolene No. 857
50	6" Fresnel-Lens Spot	2nd Pipe,L		Roscolene No. 856
51	6" Fresnel-Lens Spot	2nd Pipe,L		Roscolene No. 826
52	6" Fresnel-Lens Spot	2nd Pipe,R		Roscolene No. 826
53	6" Fresnel-Lens Spot	2nd Pipe,R		Roscolene No. 856
54	6" Fresnel-Lens Spot	2nd Pipe,R		Roscolene No. 856
55	6" Fresnel-Lens Spot	2nd Pipe,R		Roscolene No. 866
56	6" x 6'-0 Striplights	3rd Pipe		Roscolene No. 807
57	6" x 6'-0 Striplights	3rd Pipe	} ***	Roscolene No. 805
58	6" x 6'-0 Striplights	3rd Pipe		Roscolene No. 857
59	6" x 6'-0 Striplights	3rd Pipe		Roscolene No. 810
60	6" x 6'-0 Striplights	floor	} ****	Roscolene No. 834
61	6" x 6'-0 Striplights	floor		Roscolene No. 825
62	6" x 6'-0 Striplights	floor		Roscolene No. 851
63	6" x 6'-0 Striplights	floor		Roscolene No. 804

* follow spots
 ** footlights
 *** back drop
 **** behind cyclorama

COLOR CHART:

804: No Color Straw
 805: Light Straw
 807: Dark Lemon
 810: Amber
 815: Golden Amber
 821: Light Red
 825: No Color Pink
 826: Flesh Pink
 834: Salmon Pink
 842: Special Lavender
 849: Pale Blue
 851: Daylight Blue
 855: Steel Blue
 856: Light Blue
 857: Medium Blue
 866: Dark Urban Blue

SECTION	CUE #	CUE	LIGHTS #	INTENSITY	TIME-SECONDS
I	1	Curtain	Pre-set: Lights #1,2,3,4,5,6,9,10,11, 12,13,14,15,16,17, and 30 through 43.	0- 4	
	2	Music	Lights #7 and 8.	0-10	Immediately
	3	Verse V	Lights from cue #1 Lights #45,46,47,56,57,58, 59,60,61,62, and 63.	4-10 0-10	Immediately
II	4	Sight	Lights from Section I ending remain at full intensity. Lights #48 through 55.	0- 5	Immediately
	5	Music ends.	Lights # 15,16,17, and 30 through 44. All other lights out.	10-6 10-0; 5-0	Immediately
III	6	Sight	Pre-set from Section II ending. Light #7 picks up soloist.	0-10	Immediately
	7	Music ends.	Blackout	6- 0; 10-0	Immediately
IV	8	4 Seconds after Blackout.	Lights #1,3,5,7,8,10,12, and 14 through 44 and 48 through 63. Lights #45,46, and 47	0- 7 0- 4	Immediately
	9	Music	All Section IV lights out.	7- 0; 4-0	Immediately

V	10	Music	Lights #1,2,3,4,5,6,9,10,11,12,13,14,16; 18 through 29; 31,34,37,40,43, and 48 through 55.	0- 5	Immediately
	11	Chorus I	Lights #45,46, and 47.	0- 5	Immediately
	12	Music ends.	All Section V lights out.	5- 0	0-16
VI	13	Music	Lights #15,16,17,33,34,35,39,40, and 41. Lights #31,37, and 43. Lights #48,49,50,51,52,53,54,55,60,61,62, and 63.	0- 7 0- 7 0- 5	Immediately Immediately Immediately
	14	Verse V	Light #8 on soloist	0-10	Immediately
	15	Music	All Section VI lights out.	Blackout	0- 5
VII	16	Music	Lights #1 through 44 and 48 through 63. Lights #45,46, and 47.	0- 8 0-10	Immediately Immediately
	17	Music ends.	All lights from Section VII out.	Blackout	Immediately

BIBLIOGRAPHY

- Exiner, Johanna with Lloyd, Phyllis, Teaching Creative Movement. Boston: Plays, Inc., 1974.
- Parker, W. Oren and Smith, Harvey K., Scene Design And Stage Lighting. New York: Holt, Rinehart and Winston, Inc., 1968.
- Sorell, Walter, ed., The Dance Has Many Faces. New York: Columbia University Press, 1966.